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The Bulletin of The Museum of Modern Art

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A room in the Gaston Lachaise Exhibition which closes Sunday, March 3rd.

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African Negro Art

The African Negro Art exhibition under the direction of James Johnson Sweeney is now nearly assembled. Mr. Sweeney returned recently from an extended tour of the principal public and private collections of Europe. He has had extraordinary success in persuading collectors and museums to lend, in most cases, their finest objects. The Ethnographical Museum of the Trocadéro in Paris and the Museum of the Belgian Congo at Tervueren near Brussels are sending masks and fetishes representative of their collections. The Courtauld Institute of Fine Arts in London is lending a mask from the Roger Fry Bequest.

German museums have, as in the past, lent most generously. Benin bronzes and Cameroon wood sculpture have been secured from the Berlin Ethnographical Museum, Pangwe figures from the Lübeck Museum, gold objects from the Frankfort Museum and other loans from the ethnographical collections of Darmstadt, Hamburg, Leipzig and Munich. With a few exceptions the collectors and dealers of France, Belgium, Germany and England, have also cooperated in the most generous fashion. The list of loans from American collectors and museums has not yet been completed.

Masks and figures carved in wood will form the bulk of the exhibition though sculpture in bronze, gold, terra cotta, stone, and ivory will also be included. Patterned matting, furniture such as stools and head rests, weapons, scepters, ornaments, weights, cups and other utensils will supplement the sculpture.

The Exhibition will open to Members of the Museum at a reception on Monday evening March 18th, to the public on March 19th.



Ceremonial Mask, French Congo, polychrome wood, from the collection of Tristan Tzara, Paris: to be included in the Exhibition of African Negro Art.

Book Notes

Books reviewed in this column have been sent by the publishers as gifts to the Museum Library.

America and Alfred Stieglitz: a collective portrait edited by Waldo Frank, Lewis Mumford, Dorothy Norman, Paul Rosenfeld and Harold Rugg. New York, Doubleday-Doran & Co., Inc. 339 pages, 120 illustrations, chronology and bibliography. \$3.50.

A symposium to celebrate the seventieth birthday of a great, possibly the greatest, photographer and a courageous, pioneering advocate of modern art in New York. The illustrations document Stieglitz' own work and the work shown in his galleries. The text reveals numerous and enthusiastic friends in various attitudes of admiration. Stieglitz' biography is still unwritten—and should be written.

A. H. B., JR.

Creators of Wonderland, by M. Mespoulet. New York, Arrow Editions. 74 pages, illustrations. \$3.00.

A witty and scholarly essay on the inter-relations of French and English graphic artists of the 19th century, with especial reference to J. J. Grandville who with Daumier contributed so many memorable caricatures to the French press of the 1830's. Illustrations as well as text show that most of Tenniel's illustrations for the Lewis Carroll books were inspired by Grandville's once-famous albums of animal people. The book, which is beautifully got up and a delight to read, has point at the moment since Grandville is one of the especial admirations of the surrealists.

I. B.

Expressionism in Art, by Sheldon Cheney. New York, Liveright Publishing Corp. 415 pages, 250 illustrations. \$5.00.

Sincere, enthusiastic, conscientious exposition of "form" or "plastic values" in modern art. In spite of a chapter on "Socially Significant Art" the book belongs in ideology to the first and not to the second quarter of the 20th century. Surrealism and the new objectivism are dismissed as reactionary; the great art of the European 17th century as a "digression." The author is apparently not much interested in the fact that subject matter even more than form is the urgent artistic problem of our day. The numerous illustrations are unevenly chosen and for the most part poorly reproduced.

A. H. B., JR.

To Be Reviewed in a Later Bulletin

Art and Industry: the principles of industrial design by Herbert Read. London, Faber & Faber. 143 pages, 132 illustrations. 12s 6d.

George Caleb Bingham

EDWARD ALDEN JEWELL in the *New York Times*

It is not a little amazing to find work so polished, so accomplished, so imbued with European "classical" elevation, emerging from the Middle West of the forties and fifties.

ROYAL CORTISZOZ in the *New York Herald-Tribune*

There is no distinction of style about his work. He was a mildly competent, mildly interesting practitioner, whose local legend may well be revived as a matter of pious courtesy.

EMILY GENAUER in the *New York World-Telegram*

Technically there can be no doubt that his painting was distinguished. It has a fine transparency, composition in the Renaissance tradition, convincing action, extraordinary lighting.

LEWIS MUMFORD in the *New Yorker*

... the Americana of George Caleb Bingham, a mid-nineteenth-century worthy from Missouri is a matter I prefer to turn over to the Raised Eyebrows Department, although it may easily belong to the Obituary Column.

HENRY MCBRIDE in the *New York Sun*

The reawakened interest in the early American painters is part of our famous secession from Paris, and few of our finds have been pleasanter than that of Bingham.

MARGARET BREUNING in the *New York Evening Post*

... a really important figure in the brief annals of our art.

HELEN APPLETON READ in the *Brooklyn Eagle*

Bingham seems to have been the only painter of his time whose esthetic beliefs coincided with Emerson's. The quotation reads in part: "We do not, with sufficient plainness or sufficient profoundness address ourselves to life, nor do we chant our own lives and circumstances. . . . Banks and tariffs, the newspaper and the caucus . . . are dull and flat to dull people, but rest on the same foundations of wonder as the town of Troy, and the temple of Delphos, and are as swiftly passing away."

Gaston Lachaise

HENRY MCBRIDE in the *New York Sun*

Remember that in going to the Modern Museum you are on test for intelligence, for accessibility to new ideas, for sensitiveness to heroic conceptions, to rhapsodic workmanship — in short, for all those qualities upon which true connoisseurship depends. . . .

If you see nobility of purpose in the two standing figures of women 1912 and 1930, in the "Torso", 1934, in the "Woman's Head", 1918, and the "Boy with a Tennis Racquet", 1933, you sufficiently honor yourself, and incidentally the greatest of living sculptors.

The fact is, Lachaise is a sculptor for temples. There is something so uplifting in the pride of bearing, the success and luxuriance of the "Standing Woman", 1930, that the effect is truly religious.

ROYAL CORTISZOZ in the *New York Herald-Tribune*

Beauty as well as dramatic emotions goes by the board, and all that is left is a mass of flesh. . . .

In "La Montagne", and in many other pieces belonging in the same category, Mr. Lachaise betrays the monotony and the infelicity into which an artist may be led by devotion to a fixed idea.

HELEN APPLETON READ in the *Brooklyn Eagle*

Because his work is a symbol of elemental creative force it necessarily assumes monumental forms which transcend temporal standards of physical beauty.

MALCOLM VAUGHAN in the *New York American*

Lachaise is an intellectualist who wreaks upon his adept art his idiosyncratic opinions of life. He is the victim of his own rebellion.

LEWIS MUMFORD in the *New Yorker*

Lachaise's Woman is worthy of a place beside Maillo's Woman and Lehmbruck's Woman. Can one give higher praise?

MARGARET BREUNING in the *New York Evening Post*

Lachaise's large figures "suggest the old, primitive conceptions of Gæa, the source of life and increase in nature, or even the Phrygian Cybele, the 'Mighty Mother', in their impersonal symbolism, in their emotional power and pulsing life."

Lecture

Dr. Gustav Pauli, formerly Director of the Hamburg Art Museum, will lecture on German Romantic Painting at the Cosmopolitan Club, 122 East 66th Street, Wednesday evening, March 13, at 8:45 o'clock. The lecture will be held under the joint auspices of the Museum of Modern Art and the Cosmopolitan Club. Admission will be by card issued to members of the two institutions.

German Romantic Painting of the early 19th century is almost unknown in this country although it is not unworthy of the age of Goethe, Beethoven, Schiller, Kant and Schinkel. Dr. Pauli will concentrate upon two Masters, Phillipp Otto Runge and Caspar David Friedrich. Friedrich, whose name was almost forgotten during the late 19th century has emerged in the past twenty years as one of the great European masters of landscape painting. His work is of especial interest today because of the revival of romanticism in contemporary art.

Dr. Pauli, who was during 1928-29 visiting Professor at Harvard, is now lecturing in America under the auspices of the Carl Schurz Memorial Foundation. He speaks English perfectly.

Attendance 1934

Jan. 1-7: Sixteen American Cities Exhibition (last 8 days).....	2,892
Jan. 15-Feb. 25: Internation Exhibition of Theatre Art.....	45,090
Mar. 5-Apr. 29: Machine Art; Paintings from Bliss Collection.....	31,200
May 15-Sept. 21: Summer exhibitions:.....	38,814
May 15-Sept. 12: The Lillie P. Bliss Collection (complete)	
May 15-18: Whistler's "Mother"	
July 11-Sept. 13: Recent Acquisitions: Lachaise "Torso" and prints	
July 30-Sept. 13: Etchings by Otto Dix: "The War"	
Aug. 13-Sept. 13: Brancusi, "Bird in Flight"	
Aug. 13-Sept. 21: Reproductions of water-colors and pastels assembled for circulation	
Sept. 11-Oct. 7: The Making of a Museum Publication	
Sept. 19-Oct. 7: P.W.A.P. Exhibition.....	10,095
Oct. 15-Nov. 7: Housing Exhibition.....	16,912
Nov. 19-Jan 1, 1935: Fifth Anniversary Exhibition (first six weeks).....	34,623
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Attendance 1930.....	166,364
" 1931.....	136,977
" 1932.....	186,432
" 1933.....	156,434

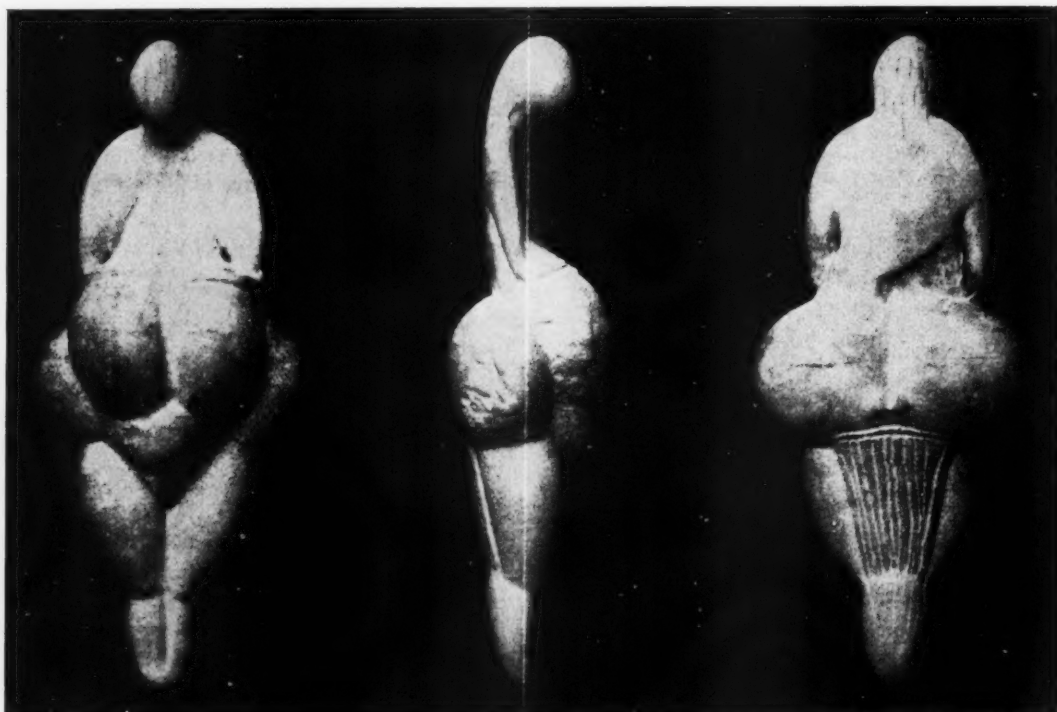


Photo courtesy American Museum of Natural History
Ivory figurine from LESPUGUE, France, Aurignacian period, possibly 25,000 B. C. An interesting analogy with the sculpture of Lachaise who however developed his art without knowledge of this paleolithic prototype.

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